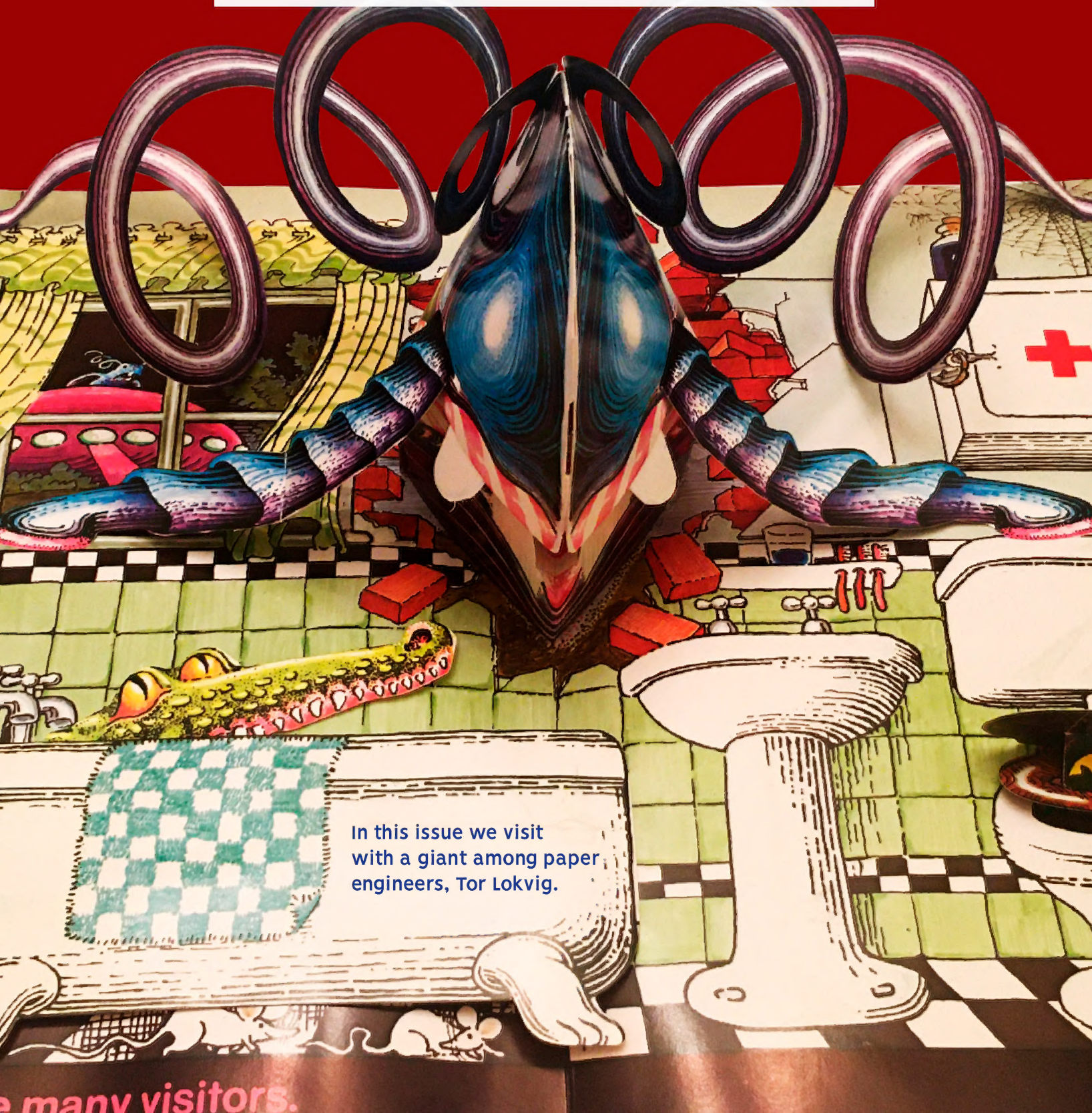
VOLUME 28, NUMBER 1

MOVABLE STATIONERY



In this issue we visit with a giant among paper engineers, Tor Lokvig.

IN THIS ISSUE

Pop-up books as we know them today owe so much to the quiet talent yet thundering genius of the humble paper engineering giant of the 20th century: Tor Lokvig.

We also present in this issue a look at the history of paper engineering in China, a peek at the use of metal springs in movable books, a new Poppits by Ellen G.K. Rubin, the latest pop-up releases of 2020, and more.

Volume 28, Number 1 / March 2020

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Art Direction and Design by Bruce Foster.
Copyediting by Beth and Rick Stockdell.

Last week my mother told me she hit rock-bottom. She is reduced to reading product labels for entertainment. A life-long library patron and Luddite, she depends on her weekly library trip for her reading fix. Sadly, her library is closed.

I'm pleased and proud, dear Movable Book Society member, that in this season of uncertainty we have a vibrant newsletter for you to read, delivered virus-free right into your home. In the current edition, I think you will particularly enjoy Bruce's feature-length profile of the 20th century hero of the craft, Tor Lokvig.

Cover: A spread from **Jan Pienkowski's** iconic pop-up book, ***Haunted House***, paper engineering by Tor Lokvig.

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This issue is again just for members. If you know someone who enjoyed the free copy of the January issue who would like to enjoy this issue as well, direct them to our membership page. Once they become a member, we'll send them newsletter access right away.

A quick note about the 2020 conference: Despite current uncertainty, we are still planning for a lively meeting in Denver. There is plenty of time for conditions to improve before October, and plenty of time to make a decision about registering. For the moment, I simply ask that you join me in keeping a spark of optimism.

Stay tuned, and enjoy the newsletter!

Shawn Sheehy, Director

Photo by David Rosendale

This page: From 1986, standing tall is the legendary **Transamerica** pop-up magazine insert designed by Tor with John Strejan. This insert was printed and inserted into six MILLION magazines, in essence, launching Wally Hunt's Intervisual and the Second Golden Age of Pop-Ups!

Tor Lokvig

JUST LIKE SPIDERMAN, IF HE CAN'T DO IT NOBODY CAN

There are some people who just love a challenge. Whether or not something has been done before is irrelevant. They just...

figure it out.

*From **Stan Lee Presents The AMAZING SPIDERMAN Pop-Up Book**, ©1980 Marvel Comics Group, Paper Engineering by Tor Lokvig, Designed by John Strejan and Chuck Murphy. Spiderman is actually suspended from a taut web-like string...*

Seemingly almost reluctant to speak to us, our conversation confirmed what we had heard from literally *everyone* we interviewed for this article: **Tor Lokvig** is nothing if not humble. Quiet and soft spoken, he is reticent to talk about himself and his incredibly influential body of work. Which is at the same time *remarkable*, given what he has experienced and accomplished, and for the very same reasons *shocking* that his name is not more widely recognized.

And yet, understandable, given that Tor is a product of the earliest days of the Second Golden Age of Pop-Ups when paper engineers were rarely given due credit for their innovation and creativity. At a time when the first "pop-up publishers" were advertising agencies, paper engineers were viewed as contract labor, their works belonging completely to the agency much like the work of graphic designers today.

Born in Denmark in the mid 1940s, Tor and his family of four immigrated to America when he was about 16, settling in the Los Angeles area. Tor had always been a talented problem solver, a builder at heart. Tor's slightly older sister, Jytte (pronounced you-ta), tells us a story from their childhood when Tor was five or six. Their parents, artists in their own right, were out for the evening casually leaving the children under the loose supervision of a neighbor (as was perfectly normal in those days). Entertaining themselves, Tor and Jytte were engrossed in building an entire village of paper. Upon returning home their parents were so impressed with their accomplishment, they retired for the evening, leaving the children free to spend the entire night happily construct-ing their paper empire.

Whether using paper or found objects, the siblings would sometimes spend their time confined indoors, often for weeks at a time, due to Denmark's famously inclement weather. Tor, especially, found he had an innate knack for understanding and building things and planned to be an engineer when he grew up.

In California, exploring that career goal, he attended the Art Center of LA, but left after only a few semesters, finding the curriculum less than challenging. In 1963, when he was about 23, married and with a new baby, but still struggling

Continued on Page 14

BY BRUCE FOSTER

A Brief History of C

BY GUAN ZHONGPING

People who are interested in pop-up books always start collecting books which are popular abroad from the west, including myself. At first, I collected **Robert Sabuda's** and **Matthew Reinhart's** books, later collections included **Kubašta** or **Bookano** series. However, as a Chinese pop-up book collector, many people have asked me when pop-up books first appeared in China and what they looked like. I realized then that I had never focused on this area before.

*Little Cattle pop-up picture book. Design–**Wang Min**, 1956.* The two books are beautifully framed and presented in a 90-degree parallel fold, and needed to be assembled after purchase. Instead of using paper pop-up structures, the designers used cotton threads to pull it up. See photo at bottom.

When I began to do some research, there was a problem. I found that I needed to know the Chinese name for "pop-up book" but this word had not been used before. As a result, I tried to use some phrases which are closely related to pop-up book, such as "pop-up (立体)," "pop-out (弹出)," "paperwork (纸工)," "picture album (图册)," etc. When I used the combined phrase, "pop-up picture book (立体画册)," I found an important clue. In 1956, two pop-up books appeared in China: *The Radish Is Back* by **Liu Weixin** and *Little Cattle* by **Wang Min**.

The 1950s was the beginning of the founding of the People's Republic of China, and new China began a comprehensive economic and cultural construction. A large amount of original picture books were published during this period, including the titles mentioned above.

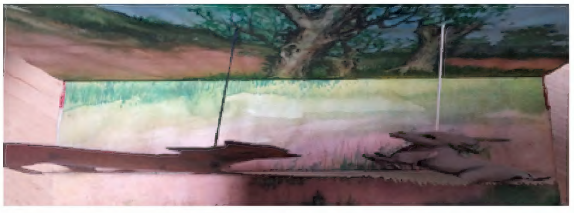
Were there earlier pop-up books? Will we find pop-up books in the Republic of China, the Qing Dynasty, or even earlier Ming Dynasty? What do they look like? I decided to find the answer through both technical and cultural ways.

China has a long history of papermaking, but this paper may not have been suitable for pop-up structures. So maybe the paper is the same as the earliest structures in history–**Rotator** and **Lift-the-flap**. In China culturally there are the **"five elements"** and **"The Eight Diagrams"** that are suitable for these structures, so I found the book *The Thousand Faces of Dunjia* with a turntable structure in it. I tried to find other books like this but I only found it in Qing Dynasty (1636 –1912)...until now.

It is interesting that, just like the development of the pop-up book structure in western countries, during the Republic of China (1912–1949), I also found an original Chinese medical flip book. "Movable human anatomy diagram" (Period of the Republic of China 1930), published by the Society of Physiology, designed by **Wang Yugang**. It is said in the book that: "Mostly, we use wax human skeleton models; they are bulky and expensive; not everyone can buy them. This book is light and clear, it is the first one in our country. "

Let's go back to the main timeline of new China's history into the 1960s–70s. This special period reduced the number of children's pop-up books. At present, only a few pop-up bookmark cards can be found from that era.

Peacock bookmark 1965

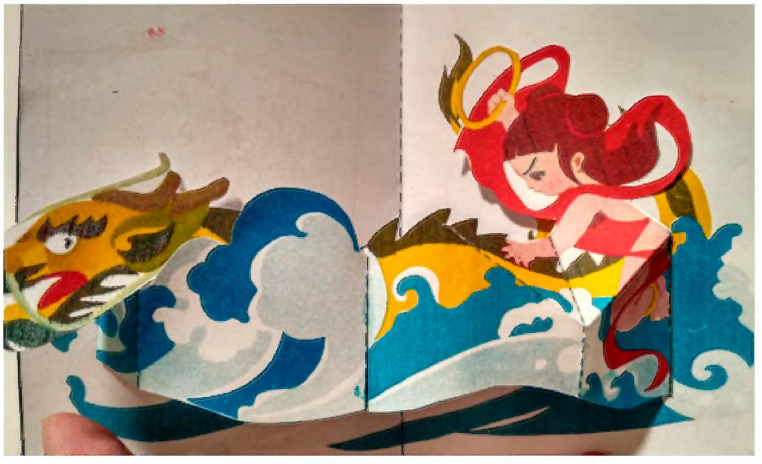


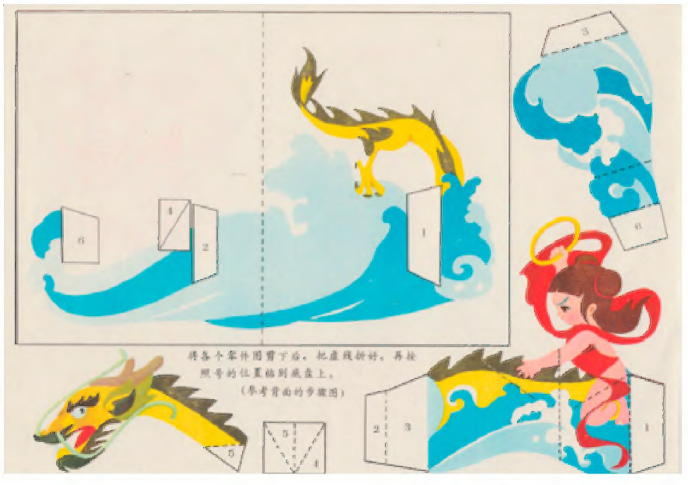
Chinese Pop-Up Books

However in the 1980s, there were more and more original pop-up books in China. Reform and opening brought vitality to the publishing industry. The original pop-up books of this period show a wide range of topics and diverse forms. The pop-up structures were relatively simple, but they began to use V-folds and combined pop-up structures.

Almost all books needed to be DIY (do-it-yourself). This is one of the characteristics of Chinese original pop-up books in the 1980s. However some of the pop-up books were produced in factories, and their expressions were varied. Although the structures were simple, they were also challenging for the printing factories in China at that time.

The original pop-up books in the 1990s were no longer limited by the theme of fairy tales. The pop-up books in this period have broader themes, and the painting methods are more international. During this period, China became the foundry of the world, and a large number of foreign pop-up books came to Chinese printing factories for printing. Therefore, some Chinese designers began to see the design methods and manufacturing techniques of western countries. They started learning and thinking about these new ways.





Fairy Tale, 1982–83

Almost all of the original pop-up books in this period were industrialized and mass-produced, and series of books began to appear (Like *Happy Animal* pop-up book, there are 15 books in this set).

China's original pop-up books started late, and even in the 1980s, the technological level was still far behind western countries.

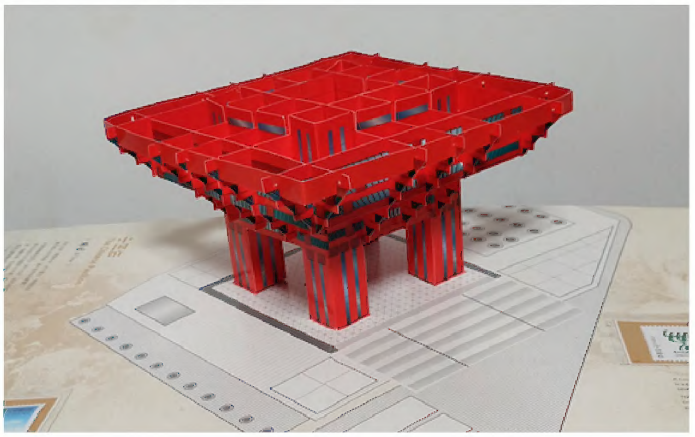
According to the evolution of consumption upgrades and the improvement of industrial production levels, both the quantity and quality of original pop-up books rapidly improved. More and more professional publishing agencies and design teams became involved in this emerging publishing field.

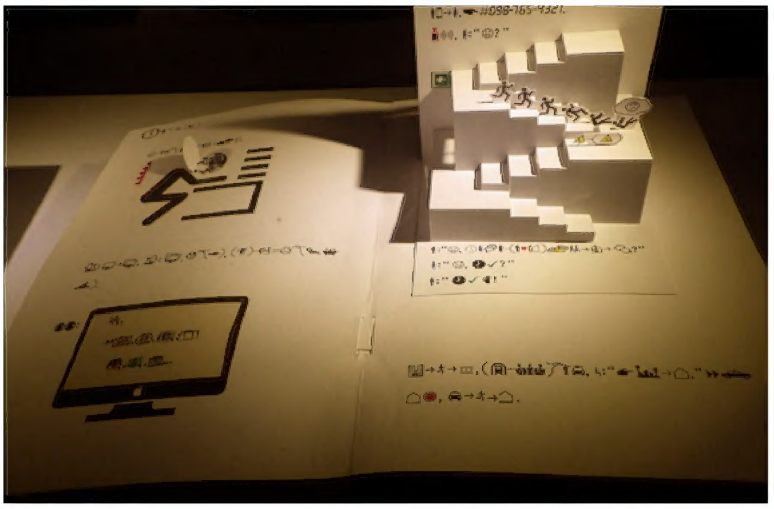
"Monkey Fishes The Moon" pop-up book, 1986. Designed – Yang Wanxing

"Journey to the West Pop-up Picture Book"
–The birth of the monkey. Paper design – Moye, 1997

"3D Journey to the West"
Design – The Irised Kingdom, 2016

"Jizhen Expo Pop-up Postbook"
Design – Zhangkui, 2010





"Book from the Ground" pop-up edition
Design – Xu Bing, 2018

After 2010, publishing houses and design teams including **Anhui Children's Publishing House, Lelequ, The Irised Kingdom** and **Bei Shi Guo** have published a large number of original pop-up books. Take the book *3D Journey to the West* for instance, that has over 300,000 copies in print in just three years. The application fields of the structure in the pop-up books are becoming more and more extensive. **Andy Warhol** published the *Index Book* as the originator of the artist's pop-up book. Now, Chinese artist **Xu Bing** has also made a pop-up version of his art publication: *Book from the Ground*.

Nowadays, the cultural and creative Industries are also emerging fields in China. A large number of products with pop-up structures have been created. Paper designer **Wang Wei** created a pop-up calendar of Chinese Traditional New Year Patronus, and all the patronus are movable. **Laoshe Tea House**, China's traditional tea culture platform company, which has experimented with various innovations and publicity, has designed pop-up cards.

At present, in China, pop-up structures are widely used in packaging. In 2019, many moon cake and rice dumpling packaging have added the structures. Cosmetics industries are also trying this innovative packaging. The pop-up advertisement booklet has

Moon Festival Moon cake box
Design – Gift From The East, 2019

a long history, which makes advertising interesting and more compelling. For instance, after purchasing a box of milk, **Jindian Milk** will give the customer a pop-up advertising calendar, and **Jinmao Building** also prepared a pop-up advertising booklet for guests.

In China, the structures in pop-up books are also attempting bolder forms. In this year's **CCTV Spring Festival Gala**, paper designer Wang Wei designed a large pop-up book and used it as a backdrop for the show on the stage. Every scene could be changed quickly.

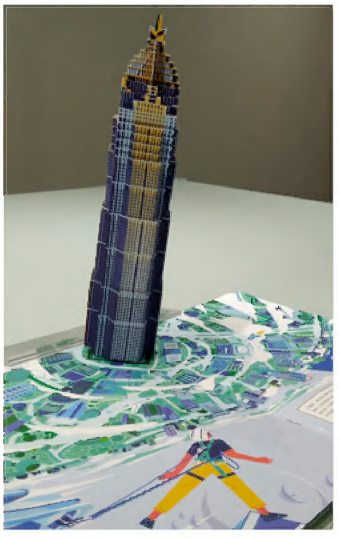
Using the very latest technology, Alternative Reality has been applied to Chinese pop-up books for a long time. With mobile phones, you can see content that cannot be seen on the structure. The combination of point-reading pen and smartphone has brought new directions to pop-up books. Books can not only be read, but also clicked and listened to. Kids like the new way of reading pop-up books and this method is also convenient for them to learn and gain knowledge.

AR Technology in a pop-up book

Guan Zhongping is a Chongqing University of Education visiting professor, teaching pop-up book appreciation and design in the Central Academy of Fine Arts, Beijing Institute of Graphic Communication and other universities.

Reading pen with a pop-up book

Jinmao Building pop-up



An exciting collection of Chinese pop-ups will be on display at the Denver 2020 conference! The exhibit is organized by **Massimo Missiroli**, paper engineer, collector, and curator. Initially scheduled to be on display in Turin at the international pop-up conference (which was cancelled due to the pandemic) the exhibit will instead premiere in the U.S. Learn more about the conference on our website. Stay tuned!.

MADE IN CHINA
NEW TRENDS IN NEW ENVIRONMENT

Nineteen contemporary pop-up books published in China allow us a glimpse into the partly unknown world of Chinese artists, paper engineers, and publishers. Very advanced for paper technology, in some cases they even also make use of related digital applications. Chinese children's pop-up books deal with specific themes such as nature, fantasy and the festivities for typical celebrations like New Year. In 2020, on the occasion of the Year of the Rat, the first Chinese pop-up depicting Mickey Mouse was published by Disney.
The exhibition is the result of Massimo Missiroli's research with assistance from Guan Zhongping (Chongqing University of Education), one of the world's greatest experts of this kind of book. The exhibition is dedicated to all Chinese children.

SPRING INTO ACTION:

CONTEMPLATING OUR METAL COIL

Publisher's blurb on the rear covers of pop-up books often describes how the illustrations "spring into life" or "spring off the page." **Strand Publications Bookano Stories** series from the 1930s was subtitled "with pictures that spring up in model form," and **Artcraft Paper Products** produced a "Spring-Up Picture Book" series in the 1950s with "3-dimensional spring-up pictures." Just occasionally, however, one can find books which do actually use springs with illustrated paper to achieve pop-up and movable effects.

A well know example is **Andy Warhol's** *Index Book* from 1967. One of the spreads features a paper disc with a still from Warhol's film *Chelsea Girls* and film review headlines. This bobs up on a metal spring when not pressed down by the closed book. Springs feature in a small number of children's movable books published in the 1940s and 50s. Most commonly, heads are mounted to pop up on the ends of the springs. The effect is fantastic because of the way they wobble and quiver. The combination of characters' or animals' heads lifted off their bodies and making micro-movements as the spring vibrates makes for hilarious book illustrations which are quite unlike anything else.

Holding a copy of *The Funny Animal Wibbley Wobbley Book*, a typical example from this period, it is not really possible to keep your hands still enough to stop the elephant from rocking its head around. Very fine metal which is also strong and inflexible is used in these books. You can't easily knock the springs out of shape.

The drawbacks to these spring books may account for why they were passing fad in the 1940s and 50s — the mechanism is very rarely seen in later children's books. One issue is that the springs tend to come apart from the page and from what is mounted on them, as they are only secured with adhesive tape. As a result, it is difficult today to find kids' spring books in complete and undamaged condition. Another problem is that spring books just won't lie flat. Laid on a table, the 6 pages of the paper backed *Funny Animal Wibbley Wobbley Book* splay out to 50 mm. Again, this means that they get damaged. And if a spring book is forced flat and the spring is compressed for long enough, then they don't work properly. The spring mounted paper needs to stand clear of the

BY IAN ALCOCK AND JOSEPH EDMONDS

page on all its edges in order to quiver when the page is opened, and if the spring has been overly compressed, then one edge tends to trail on the page, preventing the movement.

A single spring mounted pop-up picture is included in several US interactive books alongside other mechanisms. *Floppy in Santa Land*, for example, published in 1957 by **Polygraphic Company**, has a spring mounted rabbit's foot on one spread and features paper engineered pictures, folding flaps, fabric appliqué etc. on other spreads. This sparing inclusion of a single metal spring picture helps to overcome the problem of spring books refusing to close fully. The inherent 'design fault' was most creatively overcome in **Meg Wohlberg's** 1947 book *Jody's Wonderful Day*, where a spring mounted Jack-in-the-box is secured by a flap (the box lid) with a tongue which fits into a slot to secure the spring pop-up.

As with many toy and movable book innovations of the 20th century, we can see an earlier form of the spring pop-up dating from the Victorian era in the pioneering output of London publisher **Dean & Son**. Dean's series of "Spring Projecting Figure books" comprises only two titles, *The Farmer & His Family* and *The Little Ramblers*, which were published around 1868 and simultaneously marketed in French by **Guerin Muller**. They do not have metal springs, but are nonetheless a precursor of the spring pop-up books. Parts of the illustrations are made to spring up in these Dean books by the use of very stiff card folded in a zig-zag fashion. When not under pressure from the closed book, this card "springs up" — though only a bit, as you might imagine. Dean & Son claimed that "By an arrangement in the make of these toy books, the figures are made to project, giving a stereoscopic, or rather a realistic effect, scarcely to be described." Although the card springs in surviving copies today are inevitably "tired," Dean's claim may have been somewhat exaggerated even when the books were new. The company were perhaps aware that the mechanism might not work too well since they included a footnote to the first page which suggested you could use your fingers to give the spring projecting figures a helping hand: "To the reader — By carefully raising the projecting parts of the pictures, the effect will be improved."

Just as with the metal springs in toy books from the mid-20th century, Dean's two books mainly feature heads on the ends of the card springs. Many of the spring lifted parts are glued to the page along one edge, so that they 'lean up' rather than being raised up on all sides. Since the cardboard springs could not produce the quivering and wobbling of metal springs, it was not necessary to fully raise the projected part. Sometimes the Dean books have springing parts mounted on other springing parts – for example one card spring makes the farmer's body lean forward from the tree stump he is sitting on, and another projects his head forward from his body. The books were priced at 2 shillings retail (1 shilling and 5 pence to trade). This was price matched with their tab operated moving figure books, and cheaper than their earlier *New Scenic* books series (which retailed at 2 shillings and sixpence) where cut out pop-up scenes are lifted manually with ribbons.

The paper spring utilized by Dean & Son in their Spring Projecting Figure books.

Dean's Spring Projecting Figure books appear to represent the very earliest attempt to achieve a self-erecting pop-up effect in a children's book. They are important titles in the historical development of the pop-up book, and Bodleian libraries have digitised their copy of *The Farmer & His Family*. The card springs did not work very well but the concept was adapted some seventy years later when paper was mounted on metal springs. Whilst the mid-20th century spring books had little durability, and proved a short-lived fad, the effectiveness of the mechanism is remarkable and it is widely used today in greetings cards, which no-one expects to keep more than a few days.

Tor Lokvig , continued from page 3

to find his career path, Gaston, Tor's illustrator father, suggested he interview with an advertising agency with whom he often collaborated. One of the agency's partners was also Danish. His name was **Ib Penick,** whom many would call the father of post-WWII paper engineering.

Ib's partner in turn was none other than **Wally Hunt**. Wally and Ib had been searching for something that would set their agency apart and had seen a window display featuring something called a "pop-up book," one by none other than **Vojtěch Kubašta**. They were both fascinated with this art form and thought this could be their "magic key." The two began creating and selling advertising pieces that featured this new art form. But when Tor met with Ib, there was a problem. Ib thought the extremely youthful looking Tor was still a teen and too young to employ! Insisting he could accomplish whatever they needed, Ib gave the young interviewee a challenge, one that had eluded Ib and his staff for the past week. A cigarette company client needed a pop-up to form a pack of cigarettes... easy enough, BUT, the pop needed to make a single cigarette automatically emerge from the pack as one turned the page.

A spread from Bennett Cerf's Pop-Up Riddles

Tor in the early 1960s

The next morning, the shy young man presented Ib with a fully functioning pop-up. Ib had found his paper engineering protegé.

From there when Wally and Ib relocated to New York City and founded **Graphics International** as a graphic design firm, Tor came along as a freelancer. For three years they designed pop-ups and worked with companies in Japan to produce them. During this time, Tor engineered a series of books for the co-founder of Random House, **Bennett Cerf,** like *Bennett Cerf's Pop-up Riddles*, which sold over a million copies. "You'd pull a tab and something funny would happen, and the answer to the riddle would be revealed," Bennett's son Christopher Cerf recalled in an interview. Tor also created some landmark advertising pieces like the magazine insert below for International Coffee. The two were combined with "...Riddles" and sold as a product promotion for $1.00 and two Maxwell House coffee labels. Meanwhile, Random House became a major client, commissioning 30 pop-up books by the end of 1967.

But when Hallmark purchased Graphics International as a way to have access to the Japanese market and production facilities, Wally relocated back to California and founded **Intervisual Communications.** Tor followed and settled nearby in Echo Park, freelancing for Intervisual. Needing a new source to produce their books, Tor would travel to Popayan, Columbia, near Bogota, helping set up pop-up book printing and assembly facilities for **Carvajal Printing**.

A pop-up magazine insert by Tor for Intervisual Communications

Far Left and below: Spreads from National Geographic's ***Weather*** *and* ***Undersea Treasures,*** *paper engineering by Tor Lokvig.*

Close left: Jan Pienkowski's ***ROBOT****, paper engineering by Tor Lokvig.*

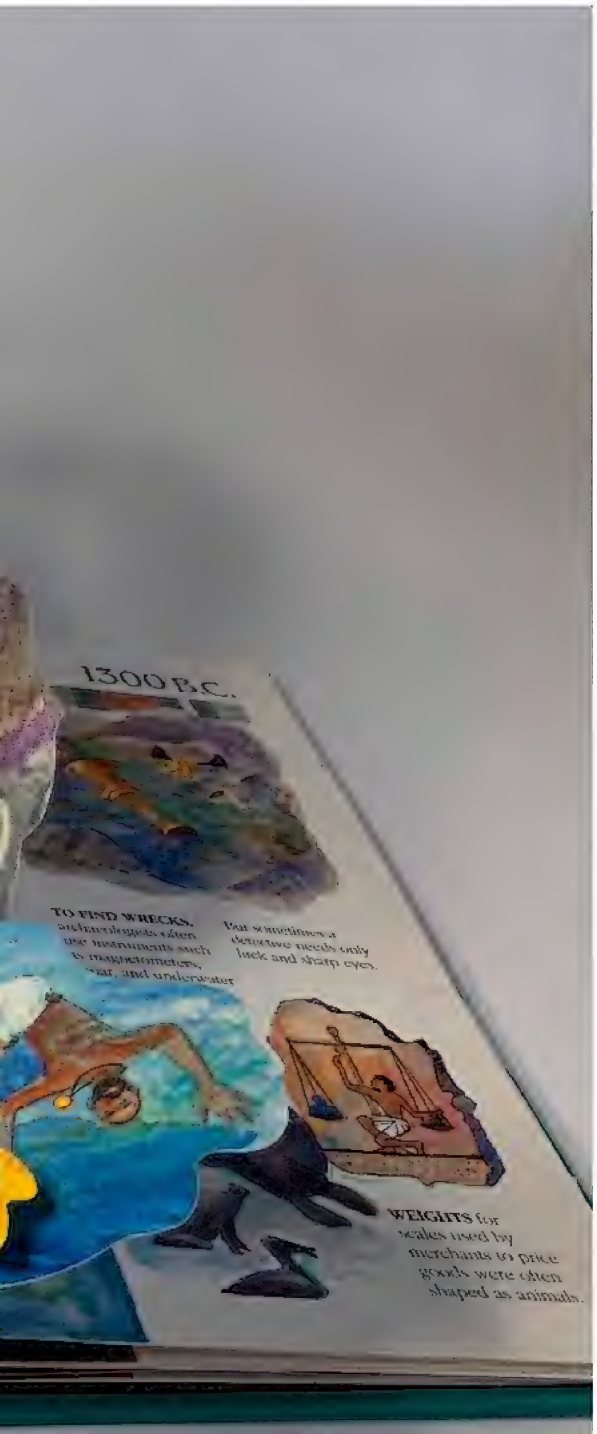
TREASURES
National Geographic Action Book
ULUBURU
How do we know anything
such treasure in the sea. A div
sponges was the first to see rema
oldest known shipwreck. Very little
ship was left, except the cargo—goo
treasures from many lands. A great los
to its owners, the cargo is a time capsule
for us. It tells us about technology, art, and
trade in this area during the Bronze Age.

During the 70s and early 80s, Tor traveled to London where he stayed as a guest at **Jan Pienkowski's** home. Together they created the iconic pop-up book, *Haunted House*, and later, *Robot*.

At Intervisual Tor teamed with **Chuck Murphy**, engineering the *Chuckles and Ricky* series of pop-up books. Then through the 70s and into the 90s **National Geographic Society** became a major client for Intervisual, commissioning dozens of scientific based pop-up books, which routinely had print runs of a million plus. With Tor freelancing, Intervisual had assembled the most talented crew of paper engineers in the history of pop-up books with Tor and others including **John Strejan, James Roger Diaz, Keith Moseley, David Rosendale, Rick Morrison,** and **Rodger Smith,** and later,

teeth
tongue
lips
Look in a mirror and find the parts of your MOUTH.
You use your mouth for eating.
Your TEETH do the chewing.
Your sense of TASTE is on your TONGUE.
See which foods have which tastes.
You use your mouth to talk, to sing, to whistle, to blow a horn, to suck up milk through a straw.
What else can your mouth do?

Learn About Your Body, a Chuckles and Ricky Pop-Up Book *featuring a spread of pop-ups and movable mechanisms..*



designer **Jim Deesing,** with paper engineers **Dennis K. Meyer, Josè Seminario** and **Renee Jablow.** Intervisual was THE go-to place for pop-up books with over a 1,000 titles by the late 90s. Tor created AMAZING and ground breaking engineering for such titles as the National Geographic books *Weather* and *Undersea Treasures*, and again with Chuck Murphy, *Star Trek, the Motion Picture Pop-Up Book.*

David Carter, who joined Intervisual in 1981 as a young designer and art director on staff, recalls that Tor struck quite the romantic figure. Young and handsome, he would drive up in his gorgeous tan Porsche 911, collect a new assignment and drive off back to his home studio where he was often the host of "epic" backyard hillside parties. David, by the way, later developed a stronger connection to Tor when he began dating and later marrying **Noelle**, a designer at Intervisual, who just happened to be Tor's eldest daughter.

Tor with Noelle and her mother, Marianne. Daughter Michelle would be born seven years later.

Following the purchase of Intervisual Communications by **RR Donnelly** in 1997, Wally founded **Intervisual Books**, but that proved to be short lived, lasting only a few years. David Rosendale, now at Americhip, invited Tor to come along to handle their engineering needs. Tor designed for them through the much of the first two decades of the 2000s, which often was creative packaging rather than traditional pop-up paper engineering. Speaking with great affection and respect, David dubs Tor, *"The Master of Mechanisms."* "Give Tor a problem and he will find a way to make it work, inventing it if he has to."

A magazine insert pop-up from 1987 for The Northern Trust Company

Tor's patented rivets. Once pushed through a hole, a heated press is applied and the top of the plastic rivet spreads out to trap the pieces of the movable together.

In this 1984 promotional piece for Chrysler, the rivet is used to allow the car to smoothly navigate the wavy path, demonstrating how the ABS braking system works.

Opposite: a collection of internally lit houses from Dimensional Paperworks.

As such it should come as no surprise that he has often forged new paths beyond paper engineering per se. Case in point: he was working on restoring some Meggendorfer pop-ups but found the metal grommets were no longer feasible. Tor invented and patented a plastic rivet, which he produces and sells to publishers and other paper engineers. This plastic rivet allows spinners to fly and paper parts to smoothly navigate twisty paths as seen in a printed pop-up car promotion from 1995.

In the last few years, Tor has found a compatriot in **Dawn Simmons**, owner of **Dimensional Paperworks**, an online specialty home decor company. Proving that life is indeed a circle, Tor created a line of beautiful lighted paper villages, recalling his childhood paper village consructions. Recently, Tor sold his lovely California retreat near Los Angeles, moving closer to Sacramento, nearer to his daughter and son-in-law.

Introducing the newest, most powerful
member of the Apple II family.
The Apple IIgs.
Seeing (and hearing) is believing.
The new Apple IIgs
The "gs" stands for graphics. Crisp,
near photographic-quality images.
Stunning color with an Apple
IIgs you can do with an Apple
one realistic, nonexistent.
ore fun. With high-
ut graphics and a pal-
96 colors, you can create
tures and graphs, or paint a
may make you famous.
u haven't heard anything yet. The
sound, because the Apple IIgs with its
in digital synthesizer can reproduce sound
From the glory of a full symphony to the
human voice.
of those amazing capabilities is simple. Mouse
very same mouse and pull-down menus
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You don't have to purchase a
Gift Catalog. It's yours fr
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hundreds of quality gift items, all sporting
to you, to sa
For the name and
your nearest authorized Ap

A pop-up marketing folder for an early Apple Macintosh computer, 1986.

We'll leave you with this funny story we heard about Tor. When he was younger and living in Los Angeles, Tor was quite often mistaken by tourists for the handsome movie star, Steve McQueen...even after McQueen had passed away! For a long time he would shake his head and tell them they had the wrong guy. But after witnessing far too many long, disappointed faces, he began giving them the autographs after all.

Little did they know they had received a very valuable keepsake: perhaps not from a movie star, but certainly from one of history's most talented paper engineers... even if it does say Steve McQueen.

POPPITS

by Ellen G.K. Rubin

ANNOUNCEMENT

It's all coming together for our next conference which we are counting on to take place. Take a look at what we're planning! Click here.

EXHIBITIONS/ANTIQUE FAIRS

Needless to say we live in interesting times. All the Fairs and Exhibits meant to be listed here have been cancelled. Poppits will let you know when they are rescheduled. Below are some virtual exhibits, timeless and virus-less.

MULTIMEDIA

The pop-up book conference and exhibition in Turin, Italy at La Fondation Tancredi di Barolo was cancelled. Kindly they have provided several videos relating to pop-ups.

Go to livresanimes for many other pop-up related events, books, and news.

Virtual reality meets Pop-up book with Peronio. Free version available for download at your app store.

The Popuplady recently discovered images from her 2014 Pop-ups from Prague exhibition. Relive it here.

Always check the Facebook page devoted to the Movable Book Society and all pop-up related happenings.

In case you didn't know, there is also a Vojtěch Kubašta Facebook page.

If you like shopping on-line, especially since there are no book fairs at present, check out the Vintage Pop-up Book site to make you aware of antiquarian movable books. These on the site have been sold but they could just whet your appetite.

Also on this same site are articles related to the history of pop-ups.

And while you are reading and researching, don't forget the Smithsonian Libraries have digitized *Movable Stationery*. Note: You may have to enter *Movable Stationery* into the search query if the list of issues doesn't appear. Read or re-read the in-depth articles on paper engineers, pop-up books, production techniques, etc. If you haven't become a member of the Movable Book Society, seeing what *Movable Stationery* has to offer should make you one. Sign up today for virtual or print issues.

The New York Times published an article, Books That Captivate Babies and Toddlers. The recently published books all have movable elements.

HOW-TO

"Professor" Matthew Reinhart continues to produce Master Classes in paper engineering. Here he calls them "Weird Stuff."
Don't miss Matthew's visit to our Denver conference. Bring books for him to sign.

For all you paper folders, look how one folder, Flynn Jackson, makes incredible face masks—no, none to wear to prevent virus exposure. The artist will also show you how to make them.

Practicing "Social distancing" but getting bored? Make pop-ups! Here are templates to help you.

OBITUARY

Read the obit and see the mock-up of Peter Larkin's burlesque dancer. Mr. Larkin, who died at 93 in 2019, was a 4-time Tony award winner who wanted to learn about making pop-ups. I met Mr. Larkin in 2015 in Bridgehampton, NY, where he lived when I was mounting an exhibit at the South Fork Natural History Museum there. It was inspiring to meet an artist at his age who was still looking for new ways to express his art. He insisted on learning how to do pop-ups himself. Of course, not being a paper engineer myself, I was not much help to him.

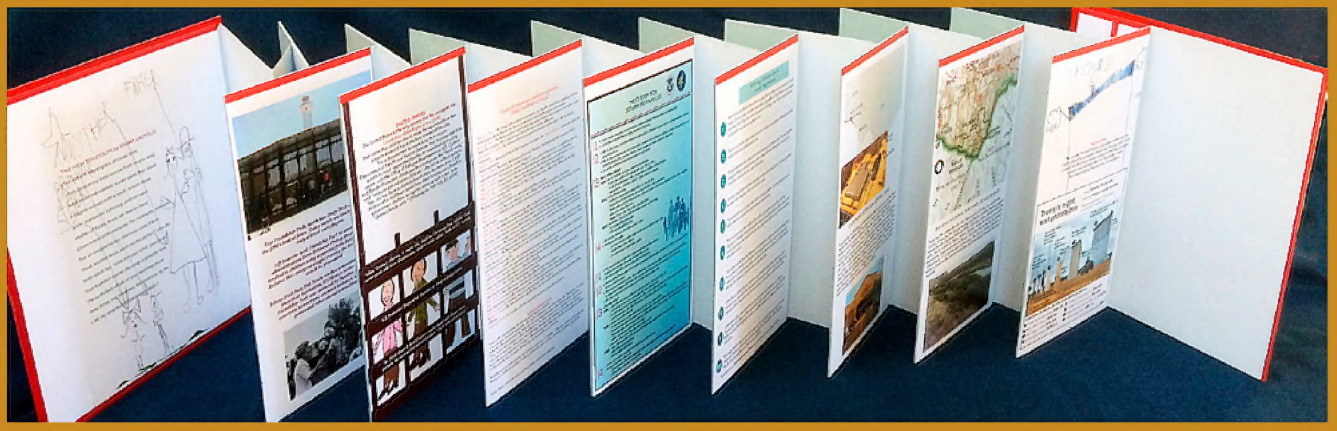
Jan. 23, 2020, Jeanine Wehr Jones, daughter of visionary paper engineer, Julian Wehr.

Spotlight on Artist's Books:

Via Dolorosa: FROM SEA TO SHINING SEA

By Maria G Pisano

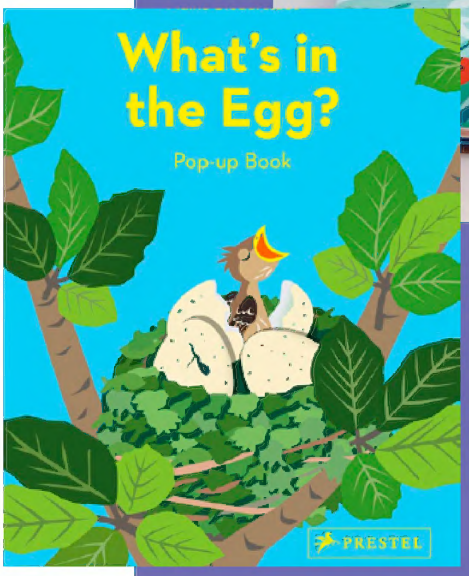
VIA DOLOROSA: FROM SEA TO SHINING SEA
Artist statement: This artist book highlights the USA's current administration push to build a Southern border wall, at all costs – reflecting government prejudices and policies that disregard our laws and human rights and attempts to keep certain immigrants out of our country as a result of hate and discrimination. This country is made up of immigrants like myself and it is richer for it, destroying the diversity of who we are as a nation, disregarding damage to the environment, Native American burial grounds, etc., are some of the consequences resulting from this pursuit. Side A of the work depicts fences and maps of the entire US/Mexico border from the Pacific Ocean to the Gulf of Mexico with symbolic migrants/asylum seekers reinforcing it. Side B highlights the plight of immigrants, laws that have been passed to prevent them to even apply, information on ICE, separation and incarceration of children and families, etc.



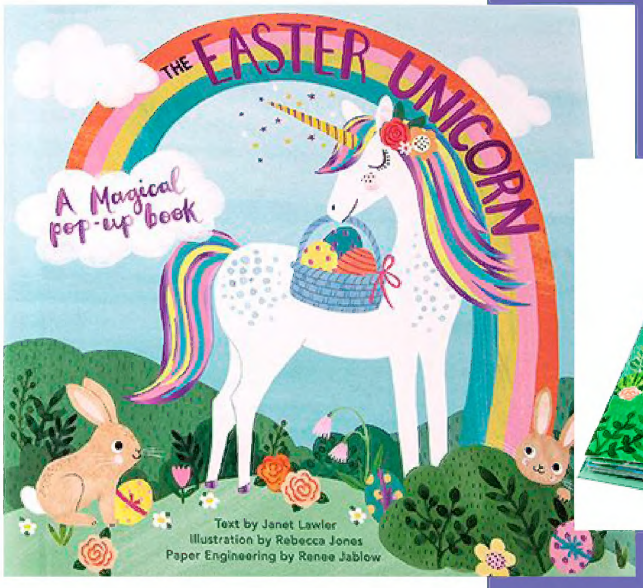
The structure is a herringbone accordion book with walls on both sides, each measuring 12"H x 6"W. The book is laser printed and open it measures 65"W x 12"H. The drawings are from elementary school children. The poem, *The New Colossus* is by Emma Lazarus, 1883. Open edition — Designed and bound by the artist, **Maria G Pisano** — Memory Press ©2019

RECENTLY PUBLISHED POP-UP BOOKS

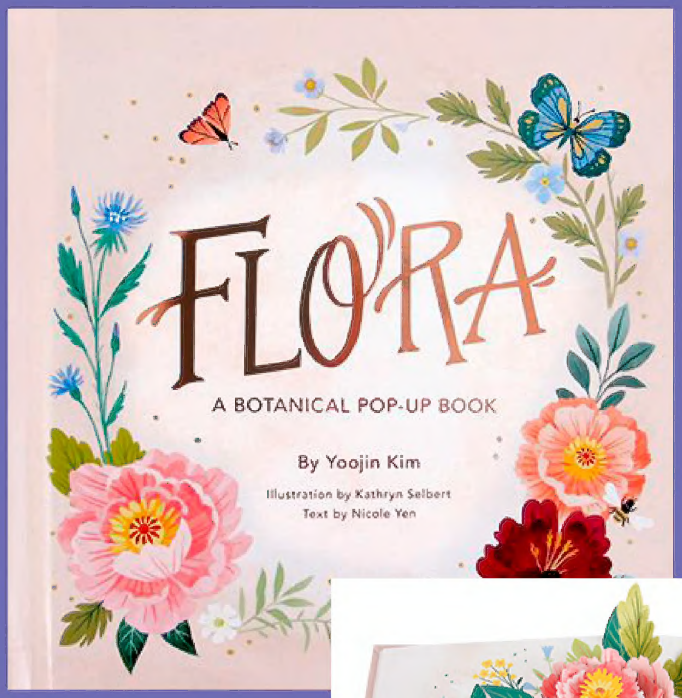
I LOVE YOU (ALMOST ALWAYS): A POP-UP BOOK OF FRIENDSHIP
PE: Anna Llenas (author of *The Color Monster Pop-Up Book*)
Sterling Children's Books,
February 2020
978-1454939504 $24.95



WHAT'S IN THE EGG?
PE: Maike Biederstadt
Prestel Junior,
March 2020
978-3791374352
$19.95


THE EASTER UNICORN
A Magical pop-up book
Text by Janet Lawler
Illustration by Rebecca Jones
Paper Engineering by Renee Jablow

THE EASTER UNICORN: A MAGICAL POP-UP BOOK
PE: Renee Jablow
Jumping Jack Press
March 2020
978-1623486570
$19.95

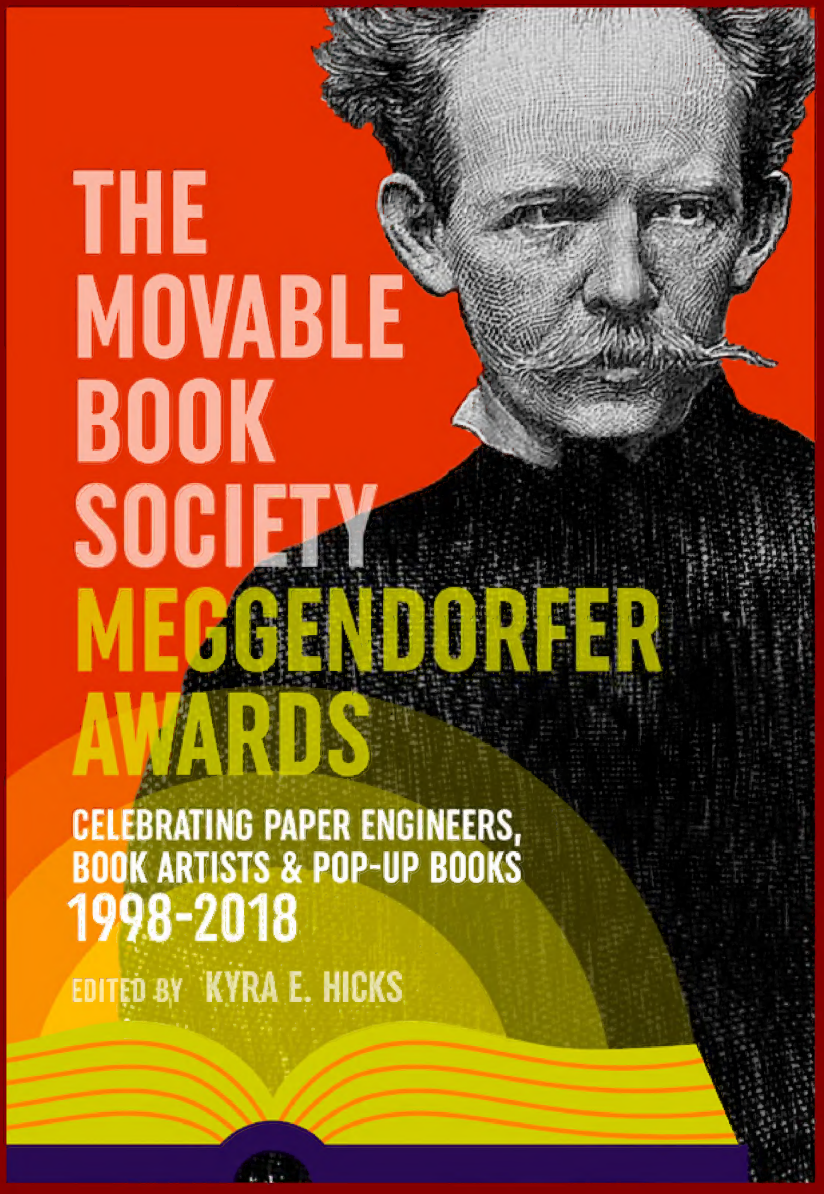


FLORA: A BOTANICAL POP-UP BOOK

PE: Yoojin Kim
Jumping Jack Press, May 2020
978-1623486563 $29.99

STAR WARS: THE ULTIMATE POP-UP GALAXY LIMITED EDITION

PE: Matthew Reinhart
Insight Editions, May 2020
978-1623486563 $250.00
In slipcase featuring a new transformative pop-up.
Preorder yours here.


THE MOVABLE BOOK SOCIETY MEGGENDORFER AWARDS
CELEBRATING PAPER ENGINEERS, BOOK ARTISTS & POP-UP BOOKS
1998-2018
EDITED BY KYRA E. HICKS

A comprehensive by-year listing of the Movable Book Society Meggendorfer prize finalists, honorable mentions, and winners, with full-color photographs of books and paper engineers.

For twenty years, the Movable Book Society has honored those paper engineers who have designed the most outstanding movable or pop-up trade books. In the spirit of German paper engineer Lothar Meggendorfer (1847–1925), the Meggendorfer Prizes represent innovation, ingenuity, and unparalleled excellence in movable book creation.

This guide is the official history of the award and includes:

- Complete listing of all the biennial nominees, honorable mentions, and winners
- Four categories: best paper engineering for a trade publication, outstanding emerging paper engineer, best artists book, and lifetime achievement
- Full-color photographs of prize-winning books and memorable inside spreads
- Short bios and photographs of award recipients
- Index of more than 100 paper engineers and book artists including Simon Arizpe, Andrew Baron, Marion Bataille, Anouck Boisrobert, David A. Carter, James Roger Diaz, Nicholas Danish, Corina Fletcher, Bruce Foster, Colette Fu, Sam Ita, Yoojin Kim, Ray Marshall, Courtney Watson McCarthy, Kees Moerbeek, David Pelham, Matthew Reinhart, Louis Rigaud, Robert Sabuda, Ken Wilson-Max, Yevgeniya Yeretskaya and Dorothy Yule

Pop-up book lovers, bibliophiles, librarians, parents, and young readers will find this guide an essential help in building a complete collection of contemporary, three-dimensional books.

The Movable Book Society Meggendorfer Awards
Edited by Kyra E. Hicks
The Movable Book Society
ISBN: 978-0-9746775-1-4
80 pages, $19.95 USD

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MOVABLE STATIONERY

VOLUME 28, NUMBER 1